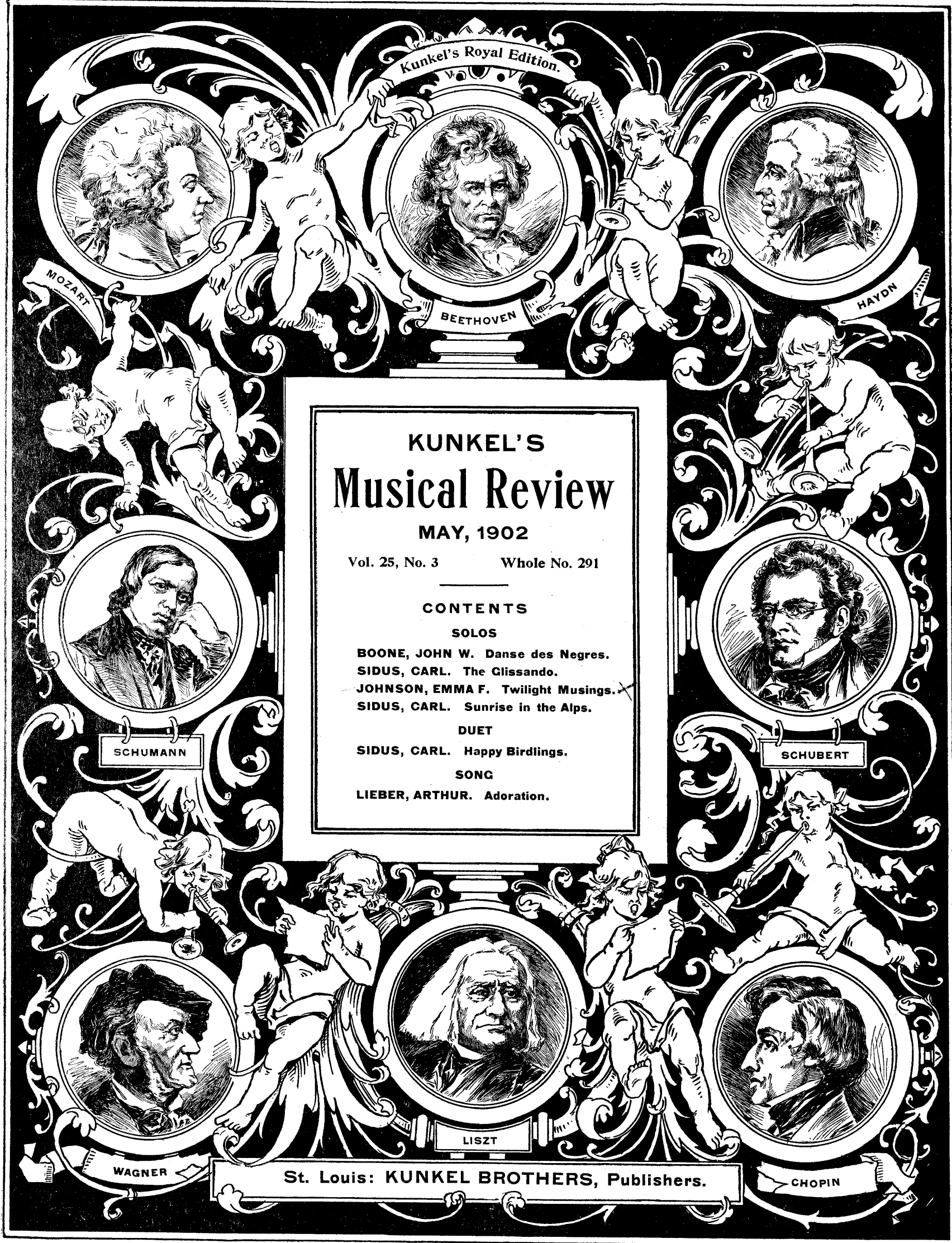


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KUNKEL'S Musical Review

MAY, 1902

Vol. 25, No. 3

Whole No. 291

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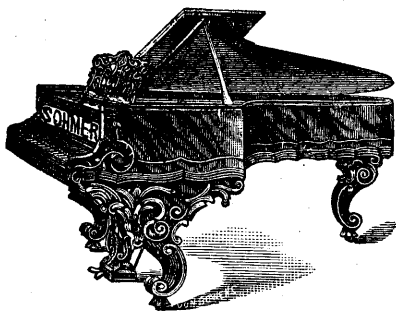
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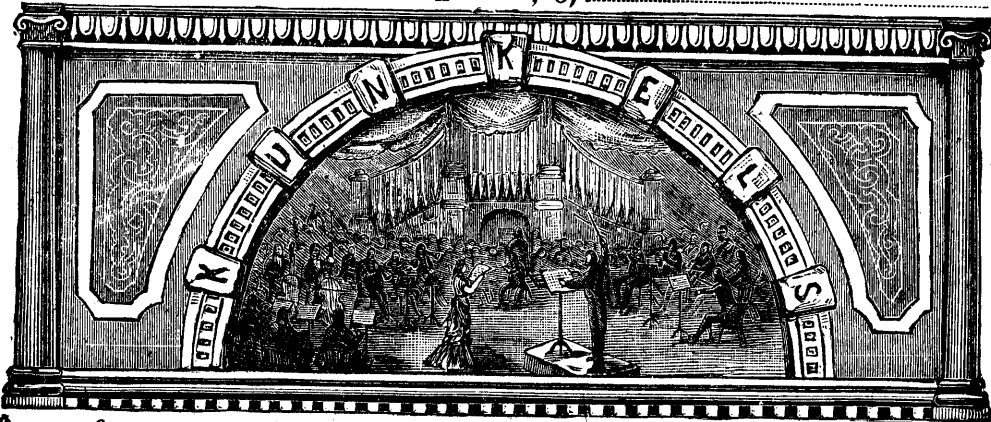
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ASPECTS OF INDIAN MUSIC.

A The songs of Indians are widely different from each other in their meaning, and therefore the spirit of each should lead to a keenly specialized harmonic presentation. Thus, says *Music Trades*, we are driven to chromatics and modern effects in harmony in order to represent those various feelings characterizing, for the Indian himself, the various emotions underlying the different songs. And at the same time a heightened art value is gained, in that each song thus harmonized will have a distinct character, and will never be confused with any other song. There is a wealth of powerful elemental folk-expression about us, as yet but little known, which possesses the poetic qualities, the freedom from conventionality the suggestiveness necessary to form an element which shall be of the greatest

value in contributing to a more forceful native music than that which we now possess. Willingness on the part of students to approach with sufficient reverence the deeper religious or legendary meanings underlying the Indian songs and all the customs of Indian life, and willingness on the part of the Indian to impart these meanings to those capable of reverencing and appreciating them, would lead to results the importance of which could not easily be overestimated. And especially now during the generative and critical period, critical both for Indian education and for American art, it is of the greatest importance to develop all the possibilities latent in the situation.

MANAGER POSSART's plans for the Prince Regent's Theatre in Munich provide for eight performances of "Die Meistersinger," five of "Tannhauser" and four each of "Lohengrin"

and "Tristan and Isolde." His roster of artists includes Nordica, Ternina, Olive Fremstadt, Fritz Scheff, Theodor Reichman and Theodore Bertram.

PROF. SALOMON JADASSOHN, the famous teacher of harmony and composition in the Royal Conservatory at Leipzig, and a composer of eminence, who died February 1st was born in Breslau, August 13, 1831, and was educated in the Leipzig Conservatory, he was a pupil of Hauptmann and Liszt.

TERESA CARRENO played the B flat minor Tchaikowsky concerto under Nikisch in Berlin.

In Berlin Eugene Ysaye and Raoul Pugno have given several joint recitals this season.

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May, 1902.

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Vol. 25—No. 3

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THOMAS M. HYLAND, . . . EDITOR

MAY, 1902

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STATE MUSIC FESTIVAL.

St. Louis will be largely represented at the seventh annual convention and music festival of the Missouri State Music Teachers' Association at Springfield, Mo., on June 17 to 20. Mr. H. E. Rice, the State Secretary-Treasurer, has been hard at work for some time past making arrangements for all the local teachers to attend the convention and he is now satisfied that the city will be well represented.

The exercises of the four days of the convention will be both instructive and entertaining for the members who have consented to parts on the programme assure this. As far as has been decided at present the following will take part: Mrs. James L. Blair will have a paper; E. R. Kroeger, piano; Nellie Allen-Hesenbruch, piano; George C. Carrie, tenor; John Rohan, barytone; Horace P. Dibble, tenor; Luella Webb, soprano; Mary Edith Gowens, soprano; Westminster Quartet: Miss Agnes Gray, violin; Charles Edwards, violin; Bertha Winslow Fitch, soprano; Arthur Ingham, organ; Milton G. Griffith, tenor.

From other cities acceptances for parts on the programme have been received from Mrs. Lawrence O. Weakley, the contralto, of St. Joseph, Mo.; Marshall Williams, barytone, Chillicothe; Miss Jessie L. Gaynor, St. Joseph; Miss Birdice Bly-Richardson, pianist, Chicago; and Mr. Kreiser, the organist, of Kansas City.

Besides these numbers there will be selections by male, female and mixed quartets, as well as string instrument numbers. Great interest has been manifested in the work of promoting interest in musical education in the public schools and this work too has been

organized in upwards of twenty towns with success from the very start. The committee that has been working towards the establishment of a chair of music in the State University at Columbia reports that the prospects for success were never better than they are at present. Among others throughout the State who have signified their intention of attending the convention are the following: W. L. Calhoun, the president, Carthage; H. E. Rice, secretary, St. Louis; Mrs. W. D. Steele, Sedalia; Lyda D'Oench, W. H. Pommer, and E. R. Kroeger, of St. Louis; Jahanns Goetz, Moberly; W. H. Treloar, Mexico; A. T. Graber, Joplin; H. E. Schultze, and Miss Carrie Farrell-Voorhees, Kansas City; Miss Carolyn A. Allen, Webster Groves; Mrs. J. C. Jones, Columbia; and Mmes. Mary L. Burden, T. B. Bradley, A. P. Hall, Alice O'Day, L. B. Dodson, H. P. Ross, H. T. Fuller, Edwin H. Kelly, Elizabeth L. Caduc, W. A. Chalfant, William R. Keet; Misses Birdie Atwood, Lena Vaughn, Willa Meek, Josephine Roberts, Estelle Whaley; and Messrs. B. P. Richardson, John Conkling, C. H. Young, Sumpter Calvert, Fred Hazeltine and the Reverend Walter Trowbridge, all of Springfield.

PLAN OF THE INTERNATIONAL EXPOSITION AT ST. LOUIS IN 1904.

The foundation plan of the St. Louis World's Fair will be that of an Exposition both National and international in its character, so that not only the people of the Louisiana Purchase Territory, but of our Union, and all the nations as well can participate. It will be so projected and developed as to insure the active interest of all the peoples of the world and induce their participation upon a scale without parallel in any previous exposition.

It will present in a special degree, and in the most comprehensive manner, the history, the resources, and the development of the states and territories lying within the boundaries of the Louisiana Purchase, showing what it was and what it is; what it contained and produced in 1803; what it contains and produces in 1903.

It will make it plain that the prophecy of 1803 has been more than fulfilled, and show that a veritable empire now lies between the Gulf of Mexico and Puget Sound, within the

limits of the territory Jefferson obtained by the Louisiana Purchase.

It will show the history, resources and development of the possessions of the United States, including Porto Rico, Alaska, Hawaii, Samoa, Gaum and the Philippines. It will embrace in a similar portrayal Cuba and any other country which may enjoy the special and exceptional protection and guardianship of the United States.

It will depart from the plan of all past expositions and make life and movement its distinguishing and marked characteristics. To this end it will aim definitely at an exhibition of man as well as the works of man; at the presentation of manufacturing industries in actual conduct as well as of the machines out of action; at the exhibition of processes as well as of completed products.

It will carefully plan in the location, the construction and arrangement of all buildings and works so as to assure the highest degree of convenience, ease and comfort for visitors who come to inspect the wonders contained within its enclosure. It will make it both easy and comfortable to get to the Exposition grounds from every quarter of the city and from every railway terminating in St. Louis. It will in like manner make it easy and comfortable to move about the Exposition grounds, and to pass from building to building and from point to point within every building of large area. In short, it will make the transporation of visitors the subject of special study and spare no expense in the solving of this vital problem, so that the St. Louis World's Fair may go down in history as the first great international exhibition which a visitor could inspect without enduring fatigue and hardship.

Finally, it will embody and illustrate the latest and most advanced progress in the employment of the energies of nature. It will be up-to-date in the use of all new motive forces, and be fully abreast with science in the utilization of every novel invention or discovery that has practical value.

SIEGFRIED WAGNER in a recent interview has declared that the city of Munich will have the right to give the opera of "Parsifal" in 1911, two years before any other city may present it. It appears that after the death of King Ludwig II. the heirs of Wagner made an agreement with the Minister Mueller, royal representative of the House of Bavaria, to this effect.

THE Second Piano Recital given by the pupils of Charles Doerr, the prominent pianist and teacher, took place at the Recital Hall of the Odeon on the 15th ult. The program was admirably selected and of a character requiring good work on the part of the participants. The enthusiasm of the audience and the liberal applause proved that all had acquitted themselves of their numbers in a manner most creditable to themselves and their teacher. Mr. Robin Weber deserves special mention for his artistic renditions of "Kamenoi-Ostrow," Rubinstein, and "Carmen," Rive-King. Mr. Doerr is to be congratulated on his splendid work.

"My Lady Hottentot," "Jenny Lee," and 57 other popular songs, with music, postpaid for 10 cents. Address A. D. Omo Music Co., 26 Centennial Building, Rochester, N. Y.

FRANZ ONDRICEK played at the Salle Erard in Paris. He gave several violin recitals of a very high order. Eugene D'Albert gave a series of piano recitals in Paris at the Salle Erard.

KUBELIK, in three concerts in Chicago, drew larger receipts than Paderewski. The average was nearly \$5500.

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OPERA IN EUROPE.

The production of operatic works in European countries during the past year, says *Music Trade Review*, has been large, although not all of them will win their way to enduring fame.

In France the Grand Opera and Opera Comique have produced with success Pierne's "La Fille de Tabarin," Massenet's "Griselidis," Leroux's "Astarte," G. Hue's "Le Roi de Paris," Saint-Saens' "Les Barbares" and Bruneau's "L'Ouragan." A Georges' "Charlotte Corday" and Sarreau's "La Louve" have also achieved some measure of success at other theatres. It is thought Pierne's work is the most likely to be heard in other countries.

The operas produced in Germany which are likely to prove long-lived are few. Among the elect, which will become more popular as the years pass, are: Paderewski's "Manru," Zenger's "Eros and Psyche," Von Bassern's "Durer in Venedig," Thuille's "Gugeline," Bungert's "Nausicaa" and R. Strauss' "Feuersnot." Even the fate of the latter piece is considered more or less dependent upon the success of the performance to be given this year.

In Italy Leoncavallo has produced nothing within the year, while Mascagni has met with his sixth failure in "Le Maschere." Great hope is entertained of two new men who have appeared on the field. These are Buongiorno, whose "Maiden Heart" has been heard in Cassel, Dresden and Weisbaden, and Mascheroni, whose "Lorenzo" was produced at Cologne in the same year as in Rome, and with applause. To these

may be also added Fazio's "Friedmann Bach" and Orifice's "Chopin."

In other countries the most important production was the Bohemian opera. "Der Polnische Jude," by Karl Weiss. It has found welcome in Dresden, Leipzig, Zurich, Cologne, Konigsburg, Hamburg, Frankfurt, Strasburg and other musical centers. Obtaining nearly equal success were Dvorak's "Russalpa," the Russian opera "Angelo," by Cesare Cul; "Szadko," by Rimsky Korsakoff, and the same composer's "The Czar's Bride."

England is represented by Stanford's "Much Ado About Nothing" and Sullivan's "The Emerald Isle."

Denmark produced Enna's "Lamia;" Holland, Dibbern's "Odjah," Bouman's "He Mefief van Gulpen" and DeBoeck's "Theroigne de Mericourt" and J. Block's "The Bride of the Sea."

Hungary produced Mayjor's "Erzsike" and Franz Lehar's "Ka Kaska." Poland, Zelenski's "Janek," Roumania, J. von Flondor's "Morne Ciocarlan."

At Bayreuth the programme calls for five performances of "The Flying Dutchman"—July 22 and August 1, 4, 12 and 19; seven of "Parsifal"—July 23 and 31, and August 5, 7, 8, 11 and 20, and two of "The King of Nibelung"—July 25 to 28 and August 14 to 17.

RUSSIA boasts of the world's greatest choir. It is in the Cathedral of Alexander Nevski, in St. Petersburg, and is attached to a convent erected to the patron-saint of Russia. Its members, of which there are about thirty, are all monks, chosen from the best voices in all the Russian monasteries.

ABOUT THE SUMMER.

Teachers and students going away for the summer should not forget the beautiful spots for healthful recreation reached by the Wabash Railroad. The principal summer resorts, the lakes, and centres of interest, like Chicago, Detroit, Buffalo, New York, Kansas City, etc., are all on the Wabash line. The new passenger equipment on the Wabash is unexcelled. The parlor cars are furnished like the most luxurious parlor with a view to the absolute repose of the occupants. The Buffet Compartment sleeping cars afford the traveler a snug, comfortable and private sleeping room, including brilliant light, electric bell, lavatory and closet. The new dining cars are superb in service and appointment. Every delicacy of the season is served patrons, who have the added luxury of electric lights and fans. In fact a ride over the Wabash is a delightful recreation in itself—a treat long to be remembered.

A MOVEMENT is under way to raise a fund of \$1,000,000 for the establishment of a permanent orchestra in Boston. The sum has been fixed upon after a careful study of the question. It is the same as that with which Mr. Higginson has endowed the Boston Symphony Orchestra. The point is that the fund should be big enough to provide for all expenses from its income.

Among those interested in the scheme, which has not progressed far enough as yet to be formulated in detail, are Henry W. Poor, Mrs. John E. Cowdin, Samuel Untermyer, Mrs. Howard van Sinderen and Mrs. Charles H. Ditson.

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These Preludes and Fugues vary from grade 3 to 5. They should form an important factor in every ambitious student's course. The Preludes and Fugues here given are to be found in the repertory of all concert pianists.

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No. 11, " " F major [R.E.]	25
No. 12, " " B flat minor [R.E.]	25

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Allegretto. ♩ - 112.

The first system of musical notation is for the piece 'Danse des Negres'. It is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The tempo is marked 'Allegretto' with a quarter note equal to 112 beats. The music features a series of eighth and sixteenth notes, with some triplets and slurs. The first measure is marked with a piano (p) dynamic. The system ends with a repeat sign.

Pickaninny's Dance.
Scherzando.

The second system of musical notation is for 'Pickaninny's Dance'. It is written in bass clef with a key signature of two flats and a 2/4 time signature. The tempo is marked 'Scherzando'. The music features a series of eighth and sixteenth notes, with some triplets and slurs. The first measure is marked with a piano (p) dynamic. The system ends with a repeat sign.

The third system of musical notation is for 'Pickaninny's Dance'. It is written in bass clef with a key signature of two flats and a 2/4 time signature. The music features a series of eighth and sixteenth notes, with some triplets and slurs. The first measure is marked with a piano (p) dynamic. The system ends with a repeat sign.

or thus.

The fourth system of musical notation is for 'Pickaninny's Dance'. It is written in bass clef with a key signature of two flats and a 2/4 time signature. The music features a series of eighth and sixteenth notes, with some triplets and slurs. The first measure is marked with a piano (p) dynamic. The system ends with a repeat sign.

The fifth system of musical notation is for 'Pickaninny's Dance'. It is written in bass clef with a key signature of two flats and a 2/4 time signature. The music features a series of eighth and sixteenth notes, with some triplets and slurs. The first measure is marked with a piano (p) dynamic. The system ends with a repeat sign.

Entered Stationers Hall.

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Con allegrezza.

The musical score consists of six systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat). The tempo is marked 'Con allegrezza.'.

- System 1:** Treble staff has a melodic line with triplets and slurs. Bass staff has a rhythmic accompaniment. Dynamics include *p* and *cresc.*. Fingering numbers 1-5 are shown.
- System 2:** Continuation of the melodic and rhythmic patterns. Includes *ten.* (tension) markings.
- System 3:** Similar to the previous systems, with *cresc.* and *ten.* markings.
- System 4:** The melodic line becomes more complex with slurs and ties. Includes *cresc.* and *p* markings.
- System 5:** Marked *scherzando.* (playfully). Features more complex rhythmic patterns and *ten.* markings.
- System 6:** The final system, concluding with a double bar line and repeat signs. Includes *ten.* markings.

Con Bravura.

First system of the 'Con Bravura' section. It features a piano introduction with a forte (*f*) dynamic. The right hand plays a series of sixteenth-note chords, while the left hand plays a rhythmic pattern of eighth notes. The key signature has two flats (B-flat and E-flat). The system ends with a repeat sign.

Second system of the 'Con Bravura' section. It continues the piano introduction with similar textures. The right hand features more complex chordal patterns. The system concludes with a key signature change to three sharps (F#, C#, G#).

Giocoso.

First system of the 'Giocoso' section. It begins with a piano (*p*) dynamic. The right hand plays a melody with triplet and sixteenth-note figures, marked with 'ten.' (tension) and '4 2' (fingerings). The left hand provides a harmonic accompaniment. The key signature is three sharps.

Second system of the 'Giocoso' section. The right hand continues its melodic line with various ornaments and fingerings. The left hand maintains the accompaniment. The system ends with a repeat sign.

Third system of the 'Giocoso' section. It features more intricate melodic and harmonic development. The right hand includes trills and slurs. The left hand continues the accompaniment. The system concludes with a final cadence.

The lower note of these octaves may be omitted.

First system of musical notation. The treble clef staff contains a melodic line with a crescendo (*cresc.*) and a tenuto (*ten.*) marking. The bass clef staff contains a supporting line with a tenuto (*ten.*) marking. The key signature is two sharps (F# and C#).

Second system of musical notation. The treble clef staff contains a melodic line with a tenuto (*ten.*) marking. The bass clef staff contains a supporting line with a tenuto (*ten.*) marking. The key signature is two sharps (F# and C#).

Third system of musical notation. The treble clef staff contains a melodic line with a tenuto (*ten.*) marking. The bass clef staff contains a supporting line with a tenuto (*ten.*) marking. The key signature is two sharps (F# and C#).

Fourth system of musical notation. The treble clef staff contains a melodic line with a tenuto (*ten.*) marking. The bass clef staff contains a supporting line with a tenuto (*ten.*) marking. The key signature is two sharps (F# and C#).

Fifth system of musical notation. The treble clef staff contains a melodic line with a tenuto (*ten.*) marking. The bass clef staff contains a supporting line with a tenuto (*ten.*) marking. The key signature is two sharps (F# and C#).

Con Bravura.

First system of musical notation for 'Con Bravura.' The system consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The music is in 4/4 time. The right hand features a complex, rapid melody with many beamed sixteenth and thirty-second notes, some marked with 'x'. The left hand provides a steady accompaniment with eighth and sixteenth notes. Dynamics include a forte 'f' marking and a 'cresc.' (crescendo) marking. There are also 'Ped.' (pedal) markings and asterisks indicating specific points in the music.

Second system of musical notation for 'Con Bravura.' This system continues the complex, rapid melody in the right hand and the accompaniment in the left hand. It includes 'f' (forte) and 'cresc.' (crescendo) markings, as well as 'Ped.' (pedal) markings and asterisks.

Third system of musical notation for 'Con Bravura.' The right hand continues its intricate melodic line, while the left hand maintains the rhythmic accompaniment. Dynamics include 'f' (forte) and 'cresc.' (crescendo), with 'Ped.' (pedal) markings and asterisks.

Fourth system of musical notation for 'Con Bravura.' This system shows the continuation of the fast-paced musical passage. It features 'f' (forte) dynamics, 'cresc.' (crescendo) markings, and 'Ped.' (pedal) markings with asterisks.

Fifth system of musical notation, labeled 'Giocosso.' (playful). The tempo and mood change significantly. The right hand now features a more melodic, flowing line with triplets and slurs, marked with 'p' (piano) and 'ten.' (tenuto). The left hand has a simpler accompaniment. Dynamics include 'p' (piano) and 'ten.' (tenuto) markings, with 'Ped.' (pedal) markings and asterisks.

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings (1 2 1 2, 1 2 1 2, 1 4 2, 1 4 2, 1 4 2, 4 3 2 1) and dynamics *ten.* and *cresc.*. Bass staff contains a supporting line with triplets and *Red.* markings.

Second system of musical notation. Treble staff begins with *Con eleganza.* and *p*. It contains fingerings (1 3 2 1 3 2, 1 3 2 1 3 2, 1 4 3, 2 1 3 5, 3 2 1) and dynamics *ten.* and *cresc.*. Bass staff continues the supporting line with *Red.* markings.

Third system of musical notation. Treble staff features a melodic line with fingerings (3, 1 4 2, 1 3 2, 5 2) and a dynamic *f*. Bass staff continues the supporting line with *Red.* markings.

Fourth system of musical notation. Treble staff begins with *rit.* and *a tempo.* It contains fingerings (3 2 1 2 1, 1, 4 5 2 1, 4 5 1 3) and dynamics *p* and *ten.*. Bass staff continues the supporting line with *Red.* markings.

Fifth system of musical notation. Treble staff contains fingerings (4 5 2 1 4, 1 3 2 1 2 1, 1, 4 5 1 2, 4 4, 4 5 1 2 3 2 1 5) and dynamics *ten.*. Bass staff continues the supporting line with *Red.* markings.

Con allegrezza.

ten.

ten.

Red. *

ten.

Red. *

cresc.

4

5 2 1

Red. *

Musical score for "The Rose Tree" in 2/4 time, featuring a piano and a vocal line. The piano part is in the left hand, and the vocal line is in the right hand. The key signature has two flats (B-flat and E-flat). The score includes fingerings, a crescendo marking, and a final measure with a fermata and a 14-measure rest.

First system of musical notation, measures 1-5. The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand provides a steady accompaniment with eighth notes. The key signature has one flat, and the time signature is 3/4.

Second system of musical notation, measures 6-9. Measure 8 is marked with a dashed line and the number 8. The right hand continues with intricate fingerings. Measure 9 features a *pp* (pianissimo) dynamic marking and a triplet. The instruction *Con dolcezza.* is written above the staff.

Third system of musical notation, measures 10-14. The right hand continues with complex melodic patterns and fingerings. The left hand accompaniment remains consistent with eighth notes.

Fourth system of musical notation, measures 15-19. Measures 15-16 are marked with a dashed line and the number 8. The right hand features a triplet in measure 15. Measures 17-19 show a triplet in the right hand and a triplet in the left hand. The instruction *cresc.* (crescendo) is written above the staff in measure 17, and *accel.* (accelerando) is written above the staff in measure 18.

Fifth system of musical notation, measures 20-24. The instruction *Con Bravura.* is written above the staff. The right hand features a triplet in measure 20. Measures 21-22 show a triplet in the right hand and a triplet in the left hand. The instruction *sec.* (second ending) is written above the staff in measure 23. The piece concludes with a final chord in measure 24. The dynamics *f* (forte) and *ff* (fortissimo) are indicated.

ritard.

two fold ex - is - tence I am where thou art, My heart in the

ritard.

meno mosso. *animato.*

dis - tance, Beats close to thy heart. Look up.... I am near thee, I

Cantabile.

piu animato. *rit.*

gaze on thy face, I hear..... thee, I see..... thee, I feel..... thy em-

rit.

animato.

brace. Look up.... I am near thee, I gaze..... on thy face, I

appassionato. *vibrato. ritard.* *a tempo.*

see thee, I hear..... thee, I know thy em - brace

accel. *a tempo.*

f *ritard.*

p

And ab - sence but bright - ens The

rit.

rit.

eyes that I miss, And cus - tom but height - ens the spell of thy

rit.

mf a tempo.

kiss. It is not from du - - ty, Tho' that may be owed, It

ritard. *animato.*

is not from beau-ty, Tho' that..... be be-stowed. But

* * *ped.* * *ped.*

all..... that I care for, And all..... that I know, Is

* *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.*

rit. *animato.*

lack- ing all where fore I wor-ship thee so. Look

* *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.*

Up....., I am near thee, I gaze..... on thy face I

* *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.*

poco a poco accelerando.

see..... thee, I hear..... thee, I see..... thee, I hear..... thee, But

poco a poco accelerando. *mf*

*Red. *Red. *Red. *Red. *Red. *Red. *Red. *Red.

ritard.

all that I care..... for And all that I know..... is

ritard.

*Red. *Red. *Red. *Red. *Red.

ff lack - ing all where - fore I wor -

ff *sf*

*Red. *Red. *Red. *Red. *Red.

ship..... thee' so.

Presto.

ff

*Red. *Red. *Red. *Red. *Red. *Red. *Red. *Red.

Carl Sidus Op. 217.

Secondo.

This image displays a page of musical notation for a piano piece, consisting of five systems of staves. Each system typically includes a treble and bass staff, with some systems having a grand staff (treble and bass joined). The notation is in a key with one flat (B-flat) and a 4/4 time signature. The music features complex fingerings, often indicated by numbers 1-5 above or below notes, and frequent use of the sustain pedal, marked with "Ped." and an upward arrow. Some measures are marked with an asterisk (*). Dynamics include *p* (piano) and *cres.* (crescendo). The page number "1324 - 6" is visible at the bottom center.

HAPPY BIRDLINGS.

RONDO.

Notes marked with an arrow must be struck from the wrist.

Carl Sidus Op. 217.

Moderato. ♩ = 126.

Primo.

p

cres.

p

p

p

Primo.

p

1324-6

Secondo.

The musical score is written for piano and is divided into two main sections: **Secondo.** and **Trio.**

Secondo. consists of two systems of music. The first system has two staves. The upper staff contains a series of chords with fingerings (4, 3, 2, 1) and the instruction *simili.* above it. The lower staff contains a series of chords with the instruction *simili.* above it. Both staves have *Ped.* markings and asterisks below them. The second system also has two staves. The upper staff contains a series of chords with fingerings (4, 3, 2, 1) and the instruction *simili.* above it. The lower staff contains a series of chords with the instruction *simili.* above it. Both staves have *Ped.* markings and asterisks below them. The section ends with a *f* marking.

Trio. consists of three systems of music. The first system has two staves. The upper staff contains a series of chords with fingerings (5, 3, 2, 1) and the instruction *mf rit.* above it. The lower staff contains a series of chords with the instruction *mf rit.* above it. Both staves have *Ped.* markings and asterisks below them. The second system also has two staves. The upper staff contains a series of chords with fingerings (5, 3, 2, 1) and the instruction *rit.* above it. The lower staff contains a series of chords with the instruction *rit.* above it. Both staves have *Ped.* markings and asterisks below them. The third system also has two staves. The upper staff contains a series of chords with fingerings (5, 3, 2, 1) and the instruction *a tempo.* above it. The lower staff contains a series of chords with the instruction *a tempo.* above it. Both staves have *Ped.* markings and asterisks below them. The section ends with a *cres.* marking.

The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *rit.*, *a tempo.*, and *cres.*. It also features pedal markings (*Ped.*) and asterisks indicating specific performance techniques.

scherzando.

Primo.

mf

Ped. *

Fine.

mf

cres.

f

Ped. *

Trio. *Glocoso.* 3 4 2 4 5 2 5 3 4 2 3 2 4 2 3 5 4 2 3 2 4 2 3 5 4 2 3 2 1 2 2 1 1

mf *rit.* *rit.* *a tempo.*

Ped. * *Ped.* * *Ped.* * *Ped.* *

The piano part of the score for 'L'Espresso' is written in G major and 3/4 time. It consists of two staves. The upper staff features a melodic line with various fingerings (e.g., 2, 3, 4, 1, 2, 4, 2, 5, 2, 2, 5, 3, 4, 3, 1, 2, 3, 5, 2, 3, 4, 3, 1) and dynamic markings including *rit.*, *a tempo.*, *cres.*, *sf*, and *mf*. The lower staff provides harmonic support with chords and single notes, also including fingerings (e.g., 3, 2, 1, 3, 1, 3, 2, 5, 2, 1, 3, 2, 1, 5, 3, 2, 1, 3, 1, 5) and a 'Ped.' (pedal) marking with a flower symbol. The score is marked with a 'C' time signature and a key signature of one sharp (F#).

The image shows a page from a musical score for 'The Merry Widow' by Franz Lehár. The score is for a piano and orchestra. The piano part is written on a grand staff (treble and bass clef). The orchestra part is written on a grand staff (treble and bass clef). The piano part has markings for 'rit.', 'a tempo.', and 'Ped.' (pedal). The orchestra part has markings for 'Ped.' and 'a tempo.'.

The musical score for "The Rose Tree" is presented in two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The music is written for piano on a grand staff with treble and bass clefs. The key signature has one sharp (F#) and the time signature is 3/4. The score includes various performance markings: *rit.* (ritardando) in measures 1 and 2, *a tempo.* in measure 3, *cres.* (crescendo) in measure 4, and *Ped.* (pedal) with a flower symbol in measures 1, 2, 4, 6, 8, 10, and 12. Fingerings are indicated by numbers 1-5 above or below notes. Measure numbers 1 through 12 are printed below the staff. The piece concludes with a double bar line in measure 12.

THE GLISSANDO.

WALTZ.

Notes marked with an arrow must be struck from the wrist.

Allegretto. $\text{♩} = 80$ (lively, joyfully.)

CARL SIDUS.

p (Key of C major.)

For the proper execution of passages and chords in mixed positions see Kunkel's Royal Piano Method page 33.

cresc.

N.B.

See note below. **Con eleganza.** (elegantly, with elegance of style.)

Glissando.

ff

p

14

Wailing of birds.

N.B.

Glissando.

ff

p

14

N.B.

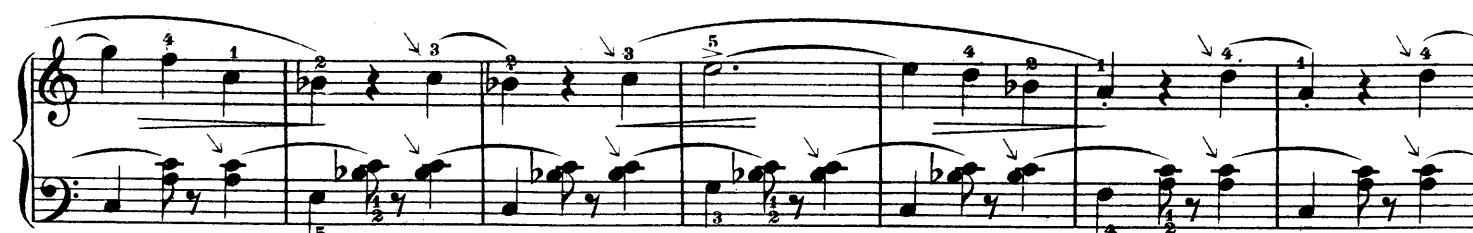
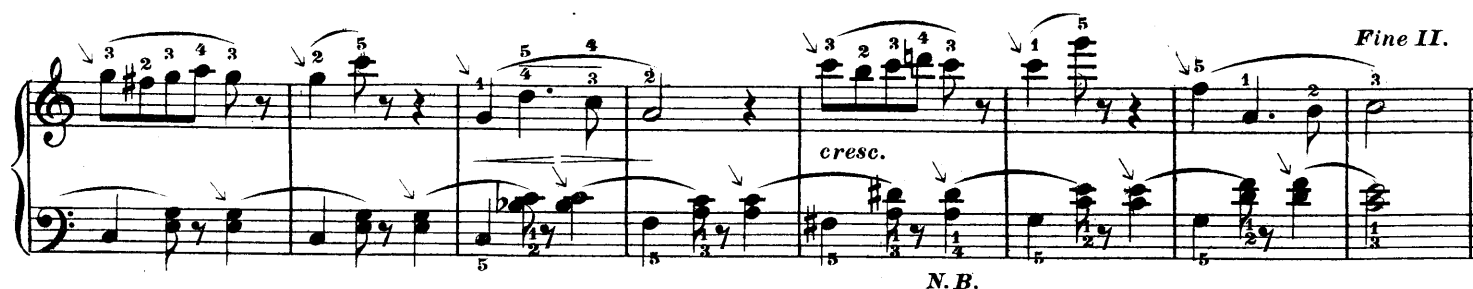
N.B.

Note. The half note G must be struck fortissimo with the third finger. The Glissando run following must be made only with the third finger; turn the hand and let the nail of the third finger slide lightly over the keys from A to E. If this run is properly executed, the effect will be most startling.

N.B. Heed carefully the change of fingering.

1739-3

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Scherzando in a light and sportive manner

Repeat from the beginning, without repeating the first part, to Fine I or Fine II.

Twilight Musings

(REVERIE.)

EMMA F. JOHNSON.

Notes marked with an arrow (↘) must be struck from the wrist.

To insure a refined and scholarly rendition of the piece the artistic use of the pedal as indicated is imperative.

Moderato.

N.B.

- 96.

R.H. L.H.

The melody marked.

R.H.

(Key of F major.)

For the proper execution of the grace notes see Kunkel's Royal Piano Method page 67.

a tempo. 8.

N.B. The octave mark effects the notes of both hands.

488-5

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Entered Stationers Hall.

Giocoso.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The music is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line provides a harmonic foundation with chords and single notes. The score includes various musical notations such as slurs, ties, and dynamic markings like 'ten.' (tension) and 'cres.' (crescendo). The piece concludes with a final chord in the bass line.

A musical score for the song "The Rose Tree". The score is written for a single melodic line and a bass line. The melody is in treble clef, and the bass line is in bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The melody features a series of eighth and sixteenth notes, with some measures containing triplets. The bass line consists of chords and single notes, often marked with fingerings (1, 2, 3, 4) and accents. The score includes a repeat sign and a "ten." (tenth) marking. The title "The Rose Tree" is written in a decorative font at the bottom right.

The musical score for "The Swan" by Camille Saint-Saëns is presented in a two-staff format. The top staff is for the vocal soloist, and the bottom staff is for the piano. The score begins with a piano introduction, followed by a vocal solo. The piano part features a series of chords and arpeggios, while the vocal part features a series of notes and rests. The score is written in G major and 4/4 time. The piano part includes a series of chords and arpeggios, while the vocal part includes a series of notes and rests. The score is written in G major and 4/4 time. The piano part includes a series of chords and arpeggios, while the vocal part includes a series of notes and rests. The score is written in G major and 4/4 time.

First system of musical notation, featuring piano (p) dynamics and eighth-note patterns. Includes fingerings (1, 2, 3, 4, 5) and a 'rit.' (ritardando) marking.

Second system of musical notation, continuing the piano (p) dynamics and eighth-note patterns. Includes fingerings (1, 2, 3, 4, 5) and a 'rit.' (ritardando) marking.

Third system of musical notation, continuing the piano (p) dynamics and eighth-note patterns. Includes fingerings (1, 2, 3, 4, 5) and a 'rit.' (ritardando) marking.

Fourth system of musical notation, featuring a 'Valse. 80.' tempo marking and a 'Waltz.' tempo marking. Includes dynamics (cres., cen., do., p) and a '(The second time pp)' instruction.

Fifth system of musical notation, featuring piano (p) dynamics and eighth-note patterns. Includes fingerings (1, 2, 3, 4, 5) and a 'rit.' (ritardando) marking.

Sixth system of musical notation, featuring piano (p) dynamics and eighth-note patterns. Includes fingerings (1, 2, 3, 4, 5) and a 'rit.' (ritardando) marking.

6 Repeat this part *pp* both hands an octave higher.

First system of musical notation, measures 1-6. The right hand features a continuous eighth-note triplet pattern. The left hand provides harmonic support with chords and single notes. Fingerings are indicated by numbers 1-5. A key signature change to D minor is marked at the beginning of the system.

Second system of musical notation, measures 7-12. Continuation of the eighth-note triplet pattern in the right hand and harmonic accompaniment in the left hand.

Third system of musical notation, measures 13-18. Measures 13-15 continue the triplet pattern. Measures 16-18 show a change in the right hand's texture, with a first ending bracket labeled "1a" and a second ending bracket labeled "2a". Dynamics *pp*, *f*, and *mf* are indicated.

Fourth system of musical notation, measures 19-24. The right hand continues with eighth-note patterns, including some sixteenth-note runs. The left hand accompaniment remains consistent.

Fifth system of musical notation, measures 25-30. Measures 25-29 continue the previous patterns. Measure 30 marks the beginning of a new section in the key of B² major, as indicated by the key signature change.

Sixth system of musical notation, measures 31-36. The right hand features more complex sixteenth-note and eighth-note patterns. The left hand accompaniment continues with chords and single notes.

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Fingerings and articulation marks are present throughout.

Second system of musical notation, measures 5-8. The melodic line continues with more complex rhythmic patterns, including triplets and sixteenth-note runs. The left hand maintains a steady accompaniment.

Third system of musical notation, measures 9-12. Measure 11 includes a dynamic marking of *mf* (mezzo-forte). The melodic line shows a change in texture with more sustained notes and chords.

Fourth system of musical notation, measures 13-16. Measure 15 features a dynamic marking of *f* (forte). The right hand has a more active, flowing melody, while the left hand continues with a supportive accompaniment.

Fifth system of musical notation, measures 17-20. Measure 19 includes a dynamic marking of *f* (forte). The system concludes with a double bar line. Below the system, the text "ac.....cel." is written, indicating a transition to a cello part.

Sixth system of musical notation, measures 21-24. The system begins with the vocal line "er.....an.....do" and continues with a piano accompaniment. Measure 23 includes a dynamic marking of *ff* (fortissimo). The system ends with a double bar line and a final chord.

CARL SIDUS.

p $\frac{5}{3} \frac{1}{1}$

(Key of F major.)

f Marcato. (marked.)

p $\frac{5}{1}$ $\frac{4}{1}$ $\frac{5}{1}$ $\frac{4}{1}$

Cantabile. (singing.)

p *cresc.* *p*

f

(Key of C major.)

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody consists of a series of eighth and quarter notes, with some notes beamed together. The accompaniment consists of a steady eighth-note pattern in the left hand. The score is divided into two systems, each containing four measures. The first system is marked with a "1" and the second system with a "2".

5 1 2 1 3 5

p 5 3 1

f Marcato

5 1 2 1 2

5 1 2

Con allegrezza. (joyful and vivacious).

TRIO.

(Key of B^b major.)

For the proper execution of passages and chords in mixed positions see Kunkel's Royal Piano Method page 33.

In repeating this part it may be played an octave higher.

1st time **f** 2nd time **pp**

Ben misurato. (the time well measured.)

(Key of E^b major.)

Con allegrezza

5

p $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$

f Marcato

p $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$

f *p* *cresc.*

Cantabile

p

p $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$

f Marcato

p $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$

f *p* *cresc.*

A GRADED COURSE OF Studies and Pieces.



In answer to the many enquiries for a graded course of studies and pieces, Mr. Charles Kunkel presents the following graded course of classic studies and modern pieces. This course is used in Paris and Leipzig conservatories, and is published by Kunkel Bros., who are the sole publishers of the magnificent editions edited by Hans von Buelow, Franz Liszt, Carl Klindworth, Julia Rive-King, Adolph Henselt, Carl Tausig and Carl Sidus.

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EXPLANATION OF GRADES.—The following studies and pieces are graded, according to mechanical difficulty, into seven grades. Figure 1 denotes very easy music; fig. 2 easy; fig. 3 moderately easy; fig. 4 moderately difficult; fig. 5 rather difficult; fig. 6 more difficult; fig. 7 very difficult.

GRADE 1.

STUDIES AND PIECES.

Studies. —Seven delightful little studies in one book [R. E.].....	<i>Behr-Sidus</i>	75
Pieces. —Merry Sleighride.....	<i>Sidus</i>	35
Katie's Favorite Schottische.....	<i>Sidus</i>	35
Papa's Waltz.....	<i>Sidus</i>	35

GRADE 1 TO 1½.

STUDIES AND PIECES.

Studies. —Op. 500, twelve characteristic studies in one book [R. E.].....	<i>Sidus</i>	1 25
Pieces. —Joys of Spring—Waltz.....	<i>Sidus</i>	35
Lilian Polka.....	<i>Sidus</i>	35
The Promenade—Rondo.....	<i>Sidus</i>	35

GRADE 1½ TO 2.

STUDIES AND PIECES.

Studies. —Op. 501, twelve characteristic studies in one book [R. E.].....	<i>Sidus</i>	1 25
Op. 84, sixty melodious studies in three books, each 1.00 [R. E.].....	<i>Loeschhorn</i>	3 00
Pieces. —Bright Eyes—Rondo.....	<i>Sidus</i>	35
My Darling (Yorke).....	<i>Sidus</i>	35
Child's Prattle—Rondo.....	<i>Sidus</i>	35
Bohemian Girl (Fantasia—Balle).....	<i>Sidus</i>	35
Il Trovatore (Fantasia—Verdi).....	<i>Sidus</i>	35
Menuet, Op. 14, No. 1 (edition for the young pianist) [R. E.].....	<i>Paderewski</i>	35

GRADE 2.

STUDIES AND PIECES.

Studies. —Op. 37, twenty-four characteristic studies in two books, each \$1 [R. E.].....	<i>Lemoine-Sidus</i>	2 00
Twelve Preludes and Rondos in one book.....	<i>Bertini-Sidus</i>	2 00
Op. 101, Album Leaves for the Young, [R. E.].....	<i>Gurlitt-Sidus</i>	1 50
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Pieces. —Ideals Waltz.....	<i>Beckmann</i>	35
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Minnehaha Polka.....	<i>Lara</i>	35
Fra Diavolo Fantasia (Auber).....	<i>Sidus</i>	35
Faust Fantasia (Gounod).....	<i>Sidus</i>	35
Martha Fantasia (Flotow).....	<i>Sidus</i>	35
Spring Waltz [R. E.].....	<i>Chopin</i>	35
Summer Waltz [R. E.].....	<i>Chopin</i>	35
Ada's Favorite Rondo.....	<i>Sidus</i>	35
My Regiment—March.....	<i>Anschuetz</i>	35
Sweet Remembrance.....	<i>Mettke</i>	40
Little Mischief.....	<i>Anschuetz</i>	50

GRADE 3.

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GRADE 3.—CONTINUED.

Pieces. —Happy Birdlings—Rondo.....	<i>Sidus</i>	35
Plantation Dance.....	<i>Carlin</i>	50
Whisperings of Love.....	<i>Godard</i>	50
Bohemian Girl Fantasia (Balle).....	<i>Paul</i>	60
Il Trovatore Fantasia (Verdi).....	<i>Paul</i>	60
Norma Fantasia (Bellini).....	<i>Paul</i>	60
Echoes of the Woods.....	<i>Paul</i>	60
Polo (Galop).....	<i>Dinkgreve</i>	60
Our Boys (Fanfare Militaire).....	<i>Anschuetz</i>	60
Huzza, Hurrah—Galop.....	<i>Wollenhaupt</i>	80
La Jota—Spanish Dance.....	<i>Armstrong</i>	35
Piscatorial Pleasures—Waltz.....	<i>Benbow</i>	75
Angelic Chimes—Reverie.....	<i>Voellmecke</i>	50
Careless Elegance—Quickstep.....	<i>Schleifarth</i>	60
Mi Reina (My Queen).....	<i>Retter</i>	60
McKendree Boys March.....	<i>Pesold</i>	50

GRADE 4.

STUDIES AND PIECES.

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Op. 46, thirty progressive Etudes, in two books, each 1.60 [R. E.].....	<i>Heller-Buelow</i>	3 20
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Pieces. —Il Trovatore (Fantasia—Verdi).....	<i>Paul</i>	60
Queen of the Ball—Menuet.....	<i>McLauthlin</i>	75
Humoreske in E minor, op. 9.....	<i>Kroeger</i>	35
Humoreske in E major (Cradle Song) op. 9.....	<i>Kroeger</i>	35
Eolian Whispers—Mazurka.....	<i>Auchester</i>	75
Fairies' Musings.....	<i>Wollenhaupt</i>	75
Pit-a-Pat—Caprice.....	<i>Thalberg</i>	75
Menuet Moderne.....	<i>Conrath</i>	75
William Tell (Fantasia—Rossini).....	<i>Paul</i>	60
La Gazelle.....	<i>Ernst</i>	75
Heather Bells Polka.....	<i>Kunkel</i>	75
Trembling Leaves.....	<i>Godard</i>	75
William Tell Fantasia (Rossini).....	<i>Paul</i>	60
Marche des Adelpheines.....	<i>Coley</i>	75
On Blooming Meadows—Waltz.....	<i>Rive-King</i>	1 00
Reveil d'Amour, La (Love's Awakening)—Waltz.....	<i>Moszkowski</i>	1 00
Suite Norse, No. 1.....	<i>Grieg</i>	60
Suite Norse, No. 2.....	<i>Grieg</i>	75
Sunbeams on the Water.....	<i>Epstein</i>	75
Spinnerlied (Spinning Song).....	<i>Hollaender</i>	60
Mozelle La Valse Brillante.....	<i>Ilgenfritz</i>	75
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Mr. Galloway was serenaded by the club at his residence, No. 1232 N. Taylor avenue, at midnight, after being awakened by telephone and told of his selection. Mr. Galloway appeared at an upper window and made a balcony speech. Then he was induced to come down and open the door.

The new leader studied music aboard in 1892-3-4. His playing in Paris brought to the young student praise. He was the pupil of Alexander Guilmant, and had the honor of admittance to two exclusive music societies, one of Paris and the other in Rome.

The election of leader is for one year. The Apollos make an annual choice. Although the matter had been previously arranged, the organist and composer was not notified of the formal action of the club until after its meeting.

Aside from the election of Mr. Galloway, the Apollo Club signalized its meeting by voting \$100 toward the guarantee fund of the Choral-Symphony Society, which has been upon the point of disbanding because of the failure to complete a fund of \$20,000 necessary to the expenses of that popular organization. The gift of the Apollo Club was made as an evidence of its good will toward the Choral-Symphony. Recently the Apollos gave a concert toward the fund. It is expected that the organization will succeed in its efforts.

Thomas Wright, president of the Appollo Club, said that none of the music circles of the city would deplore the disbandment of the Choral-Symphony more than the members of the Apollo Club.

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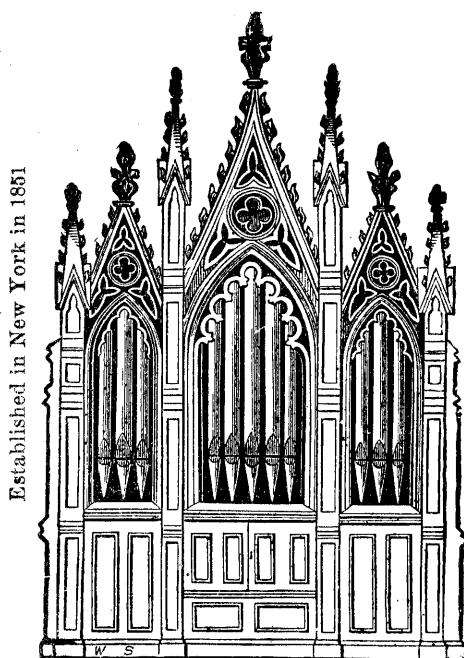
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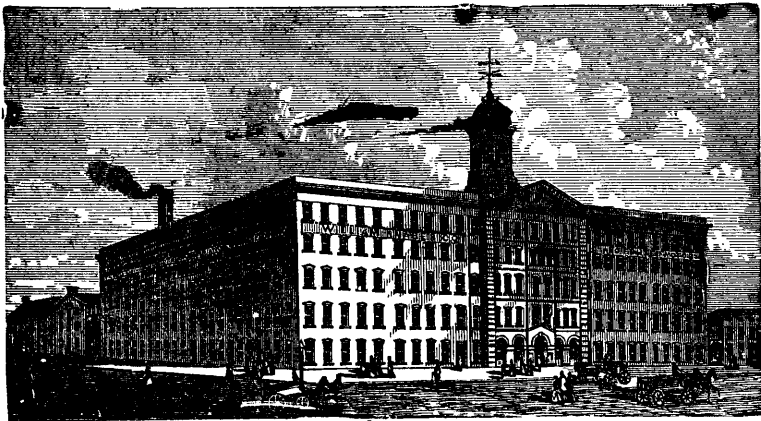
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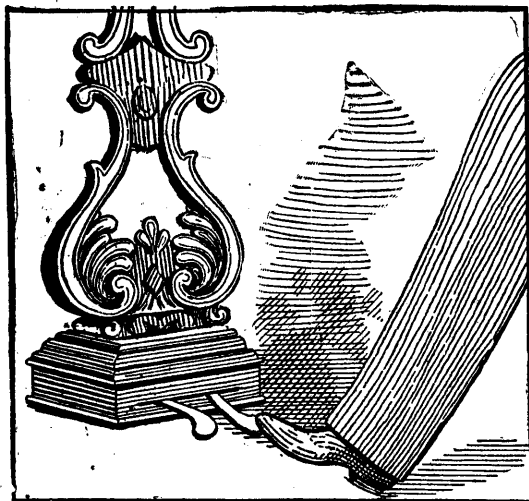
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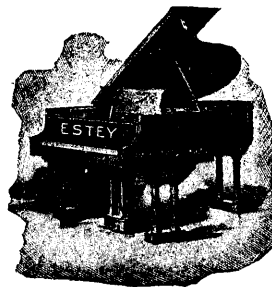
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